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Archambault Dies in Crash

Tribute on page 6

Veteran LF cinematographer and stereographer **Noel Archambault** died on June 26 while filming in the Galapagos islands for the **Smithsonian Institution/Imax Corporation** IMAX 3D film, ***Galapagos: The Enchanted Voyage***. The island chain is about 700 miles (1,120 km) west of Ecuador in the Pacific Ocean.

Archambault, 37, and pilot **William Raisner, Jr.**, 50, took off in an ultralight aircraft from Tagus Cove on the western side of Isla Isabella (a.k.a. Albemarle Island) at 6:30 on the morning of Friday, June 26. The Quicksilver GT500 two-man craft was equipped with floats for water takeoffs and landings, and carried an **MSM** 15/70 (2D) camera on a Scott Herring mount above the wings. Archambault and Raisner had successfully shot four 1,000-foot rolls of film in four flights the previous day.

The day's plan called for shooting a roll of aerials of the Sierra Negra volcano about 35 miles (56 km) away. The ultralight was capable of flying for four hours. The men carried radios, but made

*(See **ARCHAMBAULT** on page 8)*

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Diary of a Young LF Film

by Kay Voyvodich

Part 2

*This article is the second in an occasional series that will document the process of bringing an LF film from concept to screen. Its author, **Kay Voyvodich**, is a veteran San Francisco-based film and video producer who is developing an LF film about the Great Lakes. This installment brings the story up to the present day. Subsequent articles will report on the film's progress as it happens.*

Although presented in diary form, some events described here have been compressed for the sake of simplicity, and some names have been changed to protect the guilty.

September 14, 1997

I've arrived in Vancouver wrangling four suitcases filled with treatments, investment proposals, ancillary products, coffee table books, calendars, paintings, signs, and clothing for every occasion. I discover that I know exactly six people at the conference. I ran into Ted, Emily, Kenny, David, Howard and Michele but after hugs and quick career updates, we go our separate ways. Everyone has so much to do here. After all, this is where the deals are made.

September 16, 1997

I can see that I'm going to spend most of the conference trying to figure out who's who and comparing our concept to projects that have already shot some LF footage. From what I see so far, I think we have a very solid product.

September 17, 1998

Had several meetings today. One company wants me to bring in a very large sum of money before they'd be willing to talk. Another is a new theater that has

*(See **DIARY** on page 9)*

ISTC to become GSTA

Board Proposes Name Change to Giant Screen Theater Association

At a planning session in May, the Board of Directors of the **International Space Theater Consortium** (ISTC) voted to propose changing its name to the **Giant Screen Theater Association**. The decision was announced in a mailing to members in late July. The change will be put to a vote of the membership at the organization's annual conference in Sydney, Australia, in September.

The Board also decided to establish a permanent office and professional management staff for the organization by January 1, 2000. Presently, the ISTC has a single full-time staff person, **Carmen Schweiger**, whose offices are at the **Reuben H. Fleet Science Center**, in San Diego, where ISTC president **Jeffrey Kirsch** is Executive Director.

The organization intends to draw up a formal contract with the **Science Museum of Minnesota** for the production of *The Big Frame*, the ITSC's quarterly publication.

Also adopted in the May meeting were a new mission statement and strategic goals intended to emphasize the educational outlook of the group and strengthen its international orientation.

The name change, if approved, will not change the criteria for membership. Only 15/70 theaters with "a commitment to education" and that pass a site review process are eligible for regular membership. All other organizations and individuals can become associate members, with limited voting rights. Seventy-four theaters are regular members, with another 49 classified as developing members – not yet open, or not yet meeting the full membership criteria. One hundred seventy organizations are associate members.

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You have unsuspected depth.

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Shindler's Site

by Marty Shindler

The Food Chain

"I don't go to the movies," explained a former associate whom I ran into at the mall recently. "When I leave work, I am all done with movies." he continued, "The execs see the movies; that's not my job. At the end of the day, I go home."

It appeared that the years had done nothing to change this curmudgeon. His job was just a job to him. With that attitude and apparent lack of pride in the industry in which he had spent the prior twenty-plus years, he might as well have worked at the local widget factory.

How often have you heard similar comments about going to movies, museums, etc.? How do you react? I am generally astounded.

My response is usually something like "If you don't go to the movies, my kids don't eat!" As you can imagine, I often get quizzical looks. I am used to that. But given the importance of the food chain in our industry, every ticket sold at the box office, even at conventional neighborhood theaters, has a trickle-down effect. Some portion of that box office ultimately works its way down to the food on my table *and* yours.

If this seems like Economics 101, it is. It's the theory of supply and demand. If you go to the movies, thus creating demand, the supply will increase. In order to satisfy the supply, we all get more work to do, thus increasing our incomes. That income can then buy the next movie ticket. And so the cycle continues.

But it's not the ticket that really counts. It is the curmudgeon's mindset that is the heart of the issue. Each of us is a link in the LF industry food chain. He seems to have forgotten that.

Entry to the chain happens all the time at every point along the network. The food chain concept should be applied in the *broadest* sense to those we select as vendors. Vendors who are a part of our chain provide more benefit to the whole chain.

The size of the LF food chain keeps expanding. The intertwining nature of the chain is complicated. Consider the diversity of the people who attended the LFCA conference in May. Look around while you're at the ISTC conference next month. Think about the other trade shows you attend. How do these people and companies all relate to one another in this multi-faceted industry?

I tried estimating the size of the LF food chain recently and decided to categorize its components. No offense to anyone I may have left out. This is just my first stab at it. Feel free to e-mail me with missing categories.

Production. Producers, directors, writers, everyone above the line, below the line, and all the others involved in capturing images on film. Of course, we must include the companies who make, develop, and print the film, and all of their suppliers. And since we are talking about the *food* chain, it would be wrong to leave out craft service – from caterers to farmers, or rather, the other way around.

Post Production. Many of these folks are included in the below-the-line list. Beyond editors and sound designers are musicians, recording artists, narrators, and so on. Of course, *my* list *must* include the many aspects of digital production, such as 2D and 3D CGI artists, input/output or scanning/recording personnel, data wranglers, hardware manufacturers and technicians, software writers, fulfillment houses, and all the sales people who sell, and purchasers who buy, all that we use.

Distribution. The best produced and post-produced movies in the world would be for naught if they were not distributed. In addition to distribution personnel, we have to include delivery organizations that get prints where they are supposed to be on time and in one piece.

Marketing. The best produced, post-produced, and distributed movies would not be seen if they were not marketed effectively. Advertising, print, and electronic media are vital, as are public relations and promotional efforts. Trailer editors, one-sheet designers, and the rest are an integral part of the process.

Exhibitors. With all of the aforementioned people doing their jobs, exhibitors are the last link to the consumer. After all, if getting the money in at the box office will let my kids eat, there must be a box office to receive the money, to say nothing of the theater in which to show the film. In the LF industry, this includes museums, science centers, planetariums, and the steadily growing number of commercial exhibitors. And at this link of the food chain discussion, I would be remiss not to mention the concessionaires.

Service personnel. To have theaters to exhibit the movies which have been produced, distributed, and marketed, we must have architects to design and construction workers to build them.

Management and administration. Every one of the functions above has

*(See **SHINDLER** on page 3)*

Editor's Note

We mourn the death of a valued colleague, Noel Archambault. I would like to express my deepest condolences to all of Noel's family and friends.

Although I barely knew him, except by reputation — we corresponded by e-mail a few times — as I prepared this month's issue, the magnitude of the loss his death represents to our industry became painfully clear.

All of the friends and co-workers with whom I have spoken in the last few weeks described Noel as a talented, creative, and energetic professional, as well as a warm and decent person. The world can ill afford to lose people with this rare combination of traits.

I would also like to send my sincere condolences to Imax's Ken Howarth, whose daughter recently passed away.

MaxImage! Survey of LF Theater Booking Practices

MaxImage! has conducted a survey of LF theaters worldwide to determine their current booking practices, including the number of films simultaneously on their schedules, the typical length of bookings, the number of shows per week, annual attendance, and ticket prices.

The survey also asked theater managers whether they would be willing to provide box office data routinely for industry-wide reports, like those published for the conventional cinema market.

To this question, nearly a third of responding theaters said they would agree to report such information. Although this could be seen as a dishearteningly small percentage, *Max-Image!* believes that it may in fact represent an increase in the willingness to report figures that have long been considered confidential in the LF business. However, without any previous baseline data to support this conclusion, it must remain speculative, to be confirmed or refuted by subsequent surveys.

The survey was mailed to 242 LF theaters in May and by mid-July 66 theaters, or slightly over one quarter, had responded. The results described below are not necessarily an accurate depiction of the entire LF marketplace. Statisticians warn that obtaining representative samples of small populations is very difficult, and no attempt to do so was made in this case. So while this is not a scientifically precise representation, we hope that it may be of some use to an industry that is otherwise starved for such data.

Not surprisingly, the largest group of respondents was from North America, with 44, representing 31% of that region's theaters. Europe and the Asia/Pacific region (including Australia) each had 10 respondents (37% and 15% respectively). 100% of African theaters replied: Cape Town's **BMW Pavilion** is the sole LF theater open on that continent today. (Although we did not promise our respondents confidentiality, we refrain from reporting Cape Town's figures separately, as unduly singling them out.)

Across all regions, the average number of films on theaters' schedules simultaneously is about 2.6, slightly lower in North America (2.3), and higher in Europe (4).

Booking lengths average out to just over a year: 6.4 months as an A film, and 6.3 months as a B film. Asian/Pacific theaters tend to hold A films longer – 7.2 months – and European theaters hold B films much longer: nearly 10 months. North American B film runs are shorter than average: 5.3 months.

The average number of shows per week – of all films – is about 57 worldwide; Asia/Pacific 47; Europe 59; N.A. 58.

Fifty theaters reported their average annual attendance figures and these average out to 375,000 per theater worldwide; Asia/Pacific: 174,000; Europe: 347,500; North America: 402,000. These numbers should probably be considered as somewhat too high: theaters that are doing well may have been more likely to respond than those that are not pleased with their attendance; and among those who did respond, overstating was probably more prevalent than understating. Unfortunately, at present we have no basis for calculating a correction factor, so we merely present the data available with the caveat.

MaxImage! Theater Booking Practices Survey

Region	# of responses	# of films	A film (months)	B film (months)	# of Shows/wk	Annual Attendance	Adult (USD)	Senior (USD)	Child (USD)
Asia/Pac	10	2.5	7.2	6.5	47	174,000	$5.70	$4.44	$3.50
Europe	10	4	6.25	9.9	59	347,500	$7.46	$5.85	$4.84
N. America	44	2.3	6.3	5.3	58	402,000	$6.25	$5.40	$4.49
Total	**65***	**2.6**	**6.4**	**6.3**	**57**	**375,000**	**$6.29**	**$5.27**	**$4.36**

** Does not add up because the single African respondent has been left out. See article.*

More certain are ticket prices. Converted to U.S. dollars, worldwide averages were $6.29 for adults, $5.27 for seniors, and $4.36 for children. North American prices were within a few cents of this average. European tickets were significantly higher: about $7.46 for adults, $5.85 for seniors, and $4.84 for children. Asian/Pacific prices were lower than the world average: $5.70/$4.44/$3.50.

*(see **SURVEY** on page 11)*

*(from **SHINDLER** on page 2)*

a management team and support staff that are critical to day-to-day operations. Include accounting, legal, and business affairs, as well as others who make things happen all the time, but rarely receive credit, at least on screen, for their work.

Consultants. Before the theater is built there are usually cost-justification studies, market analyses, and fund-raising campaigns, often produced by consultants. In other words, guys like me. And let's not forget the writers and publishers who bring the news to all of us! *[Thank you. –Ed.]*

The list could go on and on, but this column is not intended to produce an industry directory.

From a pure management perspective, companies should regularly examine all aspects of their food chain. This practice, which many perform annually, allows them to enhance their profitability. It is a daily occurrence in many larger companies that use "just in time" control over inventory and manufacturing. It also serves to complement supply line management. The correct approach can strengthen the industry, especially since our food chain is growing at an unprecedented rate.

Look at how you approach your segment of food chain. Keep the links strong. Let's keep our kids eating.

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. Marty can be reached

THE BIZ

DEALS

MegaSystems sheds WCPI

MegaSystems, Inc., announced in late July that it was "spinning off its ownership interest" in **World Cinemax Productions, Inc.**, the Willows, CA, theater developer it merged with five months ago. In a press release, the company said that it wanted to focus on sales of its 8/70 projectors and production of the LF film ***Olympic Glory***, and quoted WCPI president **Doug Memmott** as saying that "real estate ownership of theater sites...requires a separate organizational and financial structure."

Sources close to the former partners tell *MaxImage!* that the corporate cultures of the two companies clashed and that there were disagreements over funding for the Gatlinburg, TN, theater and its destination film. WCPI had begun developing the **Great Smokies MegaTheatre** (which opened in mid-July) before the merger in February 1998. Reportedly, Mega's parent company, Safeguard Scientifics, was unwilling to fund a Great Smoky Mountains film until it saw how *Olympic Glory* performed. WCPI hopes to start shooting the destination film late this summer.

Under the de-merger arrangement, WCPI regains ownership of its theaters in Gatlinburg, Zion Canyon, UT, and at Pier 39 in San Francisco. The Mega projector installed in Gatlinburg will remain, and the theater will continue to be called the MegaTheatre. WCPI may opt to use Mega projection systems in future theaters.

Earlier in July, MegaSystems announced that it had concluded an agreement with the **Minolta Planetarium Company, Ltd.**, to distribute planetarium instruments in concert with dome theater installations.

The company also announced that it is actively pursuing the Asian LF projection market by opening of an office in Tokyo, to be staffed by **Robert Linington**.

EFI making *Endangered Species*

Endangered Films, Inc., has acquired the rights to ***Endangered Species***, an LF film concept originally developed by Toronto's **Walleye Productions, Inc.** The 3D film will use animation and live action to look at five or six threatened species in a way that Executive Producer **Doug McKenzie** hopes will fall "between Jacques Cousteau and *Lion King*."

Peter Horton and Liz Stauber star in T.rex; Back to the Cretaceous *from Imax Corporation.*

Endagered Species will be directed by **Walter Woloschuk**, produced by Woloschuk and **Stephan Fanfara**, and written by **Claire Ross Dunn** for a late 1999 release in both 3D and 2D versions. No distributor has been selected.

Endangered Films was formed earlier this year by a consortium of LF professionals including McKenzie, Woloschuk, Fanfara, **Richard Hanet**, **Glenn Wong**, **Ingrid Weger**, and **Howard Buckman**.

Showmax to build Montreal theater

Showmax, Inc., has signed a 15-year lease with Montreal developer Canderel Ltd. for an LF theater in the new **Forum Entertainment Centre**. An **Iwerks** 15/70 projection system will be at the heart of the 450-seat theater.

The Forum, which broke ground in late July, will also house an AMC 30-plex, not associated with the Showmax theater. The LF house is scheduled to open in late 1999. It will be preceded in the neighborhood by a **Famous Players** IMAX® 3D theater, slated to open a few blocks away a few months earlier.

Showmax CEO **Linda Nelson** says the company is developing four other LF theaters in southern California. Based in Beverly Hills, CA, Showmax is a subsidiary of a large California real estate developer.

Mullion Creek, Beyond sign JV

Australian film and TV producer/distributor **Beyond International Ltd.** has signed a three-year joint venture agreement with **Michael Caulfield**'s **Mullion Creek Productions** to develop and distribute television programming. As part of the deal, Beyond has a first-look option on the development and co-production of future Mullion Creek LF films. Beyond has not yet said whether it will enter into LF distribution.

Caufield, director of ***Africa's Elephant Kingdom***, tells *MaxImage!* that Beyond has "already come aboard on ***Equus: The Story of the Horse***, our next LF film."

THE BIZ

DEALS

Silleck receives $2M from NSF

Bayley Silleck's **Blue Mountain Film Associates, Inc.**, has received a US$1.97 million grant from the U.S. **National Science Foundation** for a film on biodiversity that Silleck is making for the **American Museum of Natural History** in New York. The grant is the largest the NSF has made to an LF film to date.

With the working title ***Life in the Balance***, the $5.7-million film will be written and directed by Silleck and produced by Silleck and **Jeffrey Marvin**. Shooting is slated to begin in 1999 for a 2000 release. Science advisors include AMNH's **Francesca Grifo**, **Edward O. Wilson** of Harvard, and **Thomas Eisner** of Cornell.

Silleck also tells *MaxImage!* that the signature film project for the **Liberty Science Center** is back on track after a brief delay.

FILM STOCK

Rumors boost Showscan stock

On June 23, stock of **Showscan Entertainment** shot from an all-time low of US$0.25 to $0.75 in a surge of trading fueled by rumors that the company was about to be bought, possibly by **Imax Corporation**. That day, trading volume, which had rarely risen above 50,000 shares in the previous year, soared above 675,000 shares.

The company immediately issued a press release saying that it had previously held discussions about possible business combinations with parties it did not name, but that no such negotiations were then in progress. It went on to say that it would make no announcements about possible combinations until a deal is concluded or talks are abandoned.

Since then the stock has declined, closing at $0.22 as *MaxImage!* went to press on July 28.

On July 20, Showscan changed its NASDAQ listing symbol from SHOW to SHOWE.

PERSONNEL

New hires, promotions at Iwerks

Iwerks Entertainment announced in July the hiring of **Jack Shishido** to the newly created position of Senior Vice President, Worldwide Sales and Marketing. Formerly Senior Vice President, Business Development for Spectra F/X, Inc., Shishido holds an M.S. in business administration from the University of Southern California, and M.B.A. and B.S. degrees from California State University.

The company also hired **Cindy Cronkite** as VP, Field Operations. In this new position she will oversee Iwerks' Touring division and its owned and operated theaters. Cronkite has held operations positions at Mann Theatres and **Sony Theatres** in New York.

Iwerks promoted **Gary Starr**, Manager of Business Planning, to Director of Financial Planning. Human Resources Manager **Scott Zdunkawizc** has been promoted to Director of Human Resources.

Shaw

Shaw leaves CFC to freelance

Catherine Shaw has left the **Computer Film Company** (London) to become an LF consultant. She will continue to work with CFC as a freelance producer and will be available in this capacity to other organizations and individuals. She can be reached through CFC or at cathy@cfc.co.uk.

Cochran is new CP in Denver

Tony Cochran has been promoted to Chief Projectionist at the **Denver Museum of Natural History**'s **Lawrence Phipps IMAX Theater**. Cochran, a hot-air balloon and fixed-wing aircraft pilot, has been a projectionist at the museum for four years. He replaces **Kevin Ottercrans**, who has taken a position at IBM but will continue working in the projection booth on a part-time basis.

Katz leaves OSC for UBC

Sidney Katz, director general of the **Ontario Science Center** since March 1997, left Toronto in May to return to his lab at the University of British Columbia in Vancouver. A professor of pharmacology and toxicology on the faculty of UBC since 1975, he has resumed working full-time on his research in cell regulation at UBC's cystic fibrosis lab.

Katz was director of **Science World, British Columbia** for six years before moving to Toronto to help establish a new vision for OSC. Since then he and his wife have been taking turns commuting between coasts, but when her job recently became much more demanding, Katz decided to return to Vancouver. He jokes, "I would have loved to have stayed, but the cloning experiment didn't work." Katz will continue to consult to new and developing museums from Vancouver.

OSC's interim director general is **Lesley Lewis**.

Foley to be CP in San Jose

Noel Archambault: Stereographer, Colleague, Friend

Noel Archambault, 37, died on June 26 while shooting a 3D LF film in the Galapagos Islands off the Pacific Coast of Ecuador, South America. Archambault was recognized throughout the LF industry as an unrivalled expert in stereography, having worked on more 3D LF films than any other individual. He served as camera assistant, camera operator, stereographer, or cinematographer on virtually every film shot in the medium, from ***Transitions***, the first polarized stereoscopic LF film, to ***Galapagos: The Enchanted Voyage***, which will be released next spring.

Archambault was born in Vancouver, BC, Canada, in 1961, the eldest of four children of Richard and Patricia Archambault. Richard Archambault is a well-known Vancouver architect, now semi-retired, and Patricia worked as a nurse before the birth of her children.

Noel grew up in Vancouver and attended Simon Fraser University in nearby Burnaby, graduating in 1985 with a Bachelor's degree in film studies. While a student, he made his first 3D film, *George Norris in Depth*, a 16-minute 16mm documentary about the Canadian sculptor, building his own 3D camera rig for the project.

After graduating he moved to Toronto to pursue a career as a freelance filmmaker, becoming camera assistant on *Transitions*, made by the **National Film Board of Canada** for the 1986 world's fair in Vancouver. Cinematographer **Ernest McNabb** worked with Archambault on *Transitions* and later on ***Wings of Courage*** (1994) and remembers that the young man was "always a very hard worker, very ambitious and energetic. He always put a lot of energy into whatever he was doing."

After working as camera assistant on ***Niagara: Miracles, Myth and Magic*** (1987), he became stereographer and camera operator for two 3D LF films made by **Imax Corporation** for the 1990 world's fair in Osaka: ***The Last Buffalo*** and ***Echoes of the Sun***.

In 1991, Archambault founded In Depth Motion Pictures in Toronto, specializing in 3D filmmaking. He also worked on 2D LF films, including ***Rolling Stones At the Max*** and ***The Secret of Life on Earth***.

He served as stereographer and second unit director of photography for ***Concerto for the Earth***, the first 3D film in Showscan (5-perf 70mm at 60 fps), made for the 1992 world's fair in Seville. According to *Concerto* director **Bayley Silleck**, who hired Archambault again for ***Cosmic Voyage*** (1996), "The most accurate thing you can say about Noel is that he lived and breathed to work in this medium. That was his exclusive focus when he was on location. Nothing could distract him from the issue at hand, which was how to get that day's work done.

We say that none of us is indispensable, but in a real sense, I think Noel was irreplaceable.

—Bayley Silleck

"If he had a temperament, I don't know about it. He was genial even in the face of seemingly intractable and threatening problems."

In the mid-1990s the number of permanent 3D theaters began to grow, spurring an increase in the number of 3D films. Since 1993, eight 3D LF films have been released, all with the participation of Archambault. Two more still in production, *Galapagos* and ***T.rex: Back to the Cretaceous***, to premiere this fall, will highlight his final contributions to the industry.

As executive producer of ***Across the Sea of Time***, *T.rex* and many other 3D films, Imax's **Andrew Gellis** worked frequently with Archambault. "[Noel's] commitment and dedication to the format were unparalleled, and the wealth of knowledge he had developed made him an invaluable resource to the Imax film and camera department.

"Noel was an adventurer and a pioneer. In his quest to enjoy life, he lived his life to its full extent. In his quest to push the boundaries of the 1570 film format and particularly 3D, he found a vocation that fit well with his life goals."

Brett Leonard, director of *T.rex*, tells *MaxImage!* that he intends to dedicate the film to Archambault's memory, saying, "Noel was an incredibly passionate collaborator, and was my primary visual collaborator on *T.rex*. I learned IMAX 3D from Noel Archambault.

"Noel would do anything to get the shot, and I know that he died doing what he loved. He loved being on the edge to get visuals that no one had ever seen before.

"And Noel was one of the sweetest people you'll ever meet. I know people say that about people when they die, but he truly was. I burst into tears on hearing the news [of his death]."

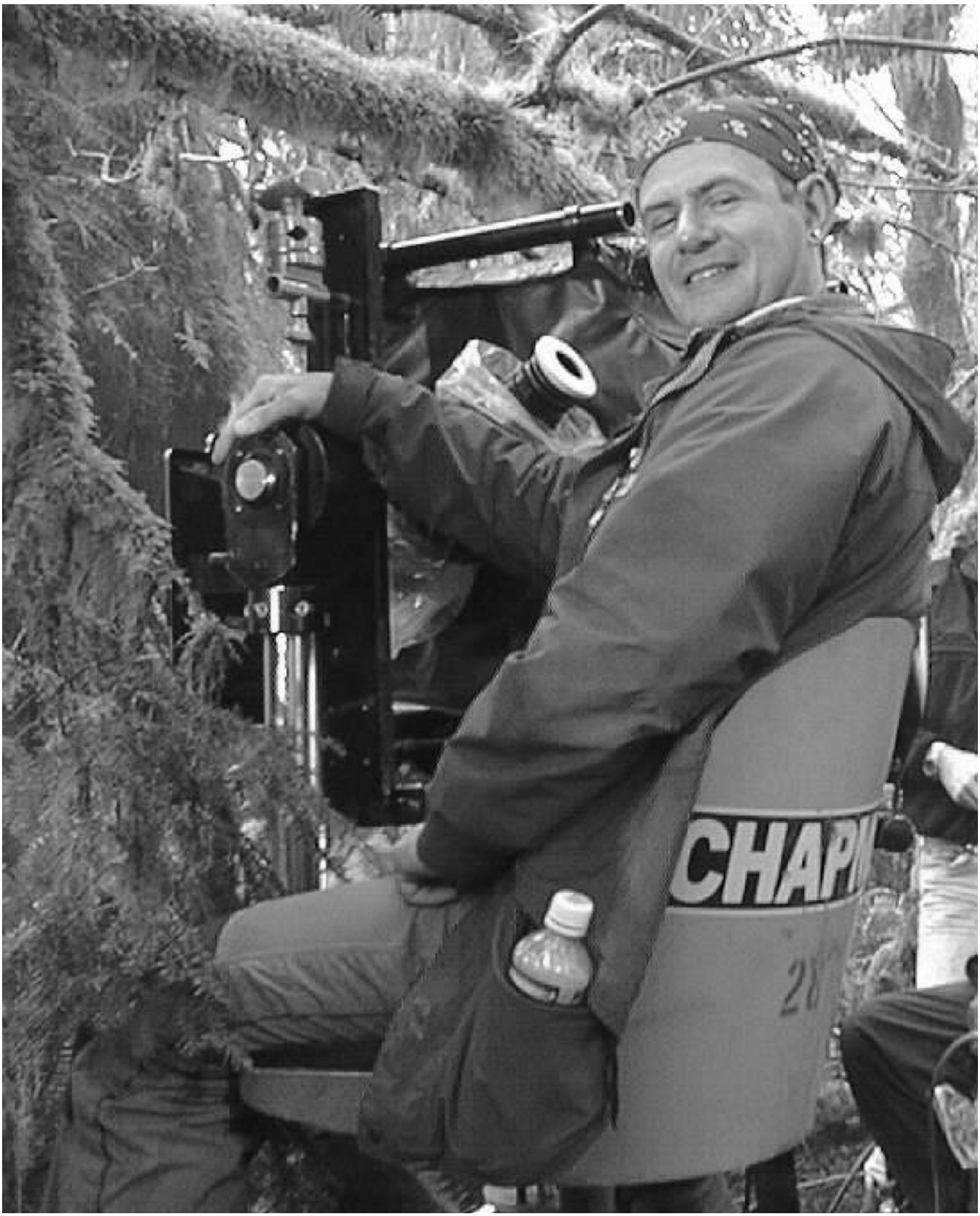
Other colleagues echo these sentiments. Camera assistant Doug Lavender, who worked with Archambault on a number of films, including *Galapagos*, says, "Noel has been an incredible role model and mentor and I feel so lucky to have worked with such a decent man. Never in all the high-stress work environments or difficult days did he buckle under to failure or negative energy."

Imagine director **John Weiley**: "There is a short list of people whom I think of as the saints of this business. People who seem to have no ego, no greed, no ulterior motive, nothing but an absolute and unself-conscious commitment to finding better ways and to perfecting them; to the dream of perfection. Noel Archambault was one of them.

"Well, he has really broken out of the frame now – no doubt puzzling over a whole new range of dimensions: Still dreaming of perfection."

We welcome your thoughts and comments on Noel Archambault and will print as many as possible in future issues.

The Archambault tribute page on our web site includes the full text of the comments excerpted above, as well as all other messages and photos we have received: www.cinergetics.com/



© Russell Bowie

On location for T.rex.

*(from **ARCHAMBAULT** on page 1)*
no transmissions during the flight.

When the aircraft did not return on schedule, the *Galapagos* film crew, aboard the research vessel *Seward Johnson,* set out from Tagus Cove toward Sierra Negra and asked authorities to begin a search. The Ecuadoran military, the United States Embassy in Quito, the U.S. Search and Rescue Service in Panama, and local agencies participated in the effort. Within hours ground and air searches were under way.

The area to be searched included dense rainforest, and no sign of the men or the aircraft was discovered for three days. At 5:30 p.m. Monday, June 29, the ultralight was spotted by a search plane on the northeast side of the Sierra Azul crater. No survivors were seen from the air.

The next day the Ecuadoran military approved the use of a C-130 cargo plane and a Bell 206 helicopter to aid in the recovery, dispatching a party of 18, including a doctor and two paramedics. The team arrived in the nearby town of Villamil at 6:15 a.m. on July 1, and reached the crash site by about 9:00 a.m. The bodies of Archambault and Raisner were brought to the U.S. consulate in Guyaquil, Ecuador, on July 2.

There has been no official determination of the cause of the crash, but strong winds or a sudden downdraft were suspected by those familiar with the area. Witnesses reported that the crash was severe and that the men could not have survived the impact. The MSM camera was destroyed, and no film was recovered.

Archambault was an expert in 3D cinematography, having worked on virtually every 3D LF film released to date. Most recently he was stereographer and camera operator for ***T.rex: Back to the Cretaceous*** for Imax, due to be released this fall. He also worked on ***Mark Twain's America*** for **Sony Pictures Classics**, which opened in July.

Raisner was a retired U.S. Air Force pilot and experienced ultralight pilot who had filmed in the Galapagos islands on two previous occasions. He lived in Colorado Springs, CO, and was founder of Leading Edge Airfoils, a distributor of ultralight aircraft and engine parts.

Shooting for *Galapagos* continues, according to producer **David Clark**. "We have chosen to continue the project because we know that Noel and Bill would have wanted to," Clark told *MaxImage!* "We do it now in their honor and memory."

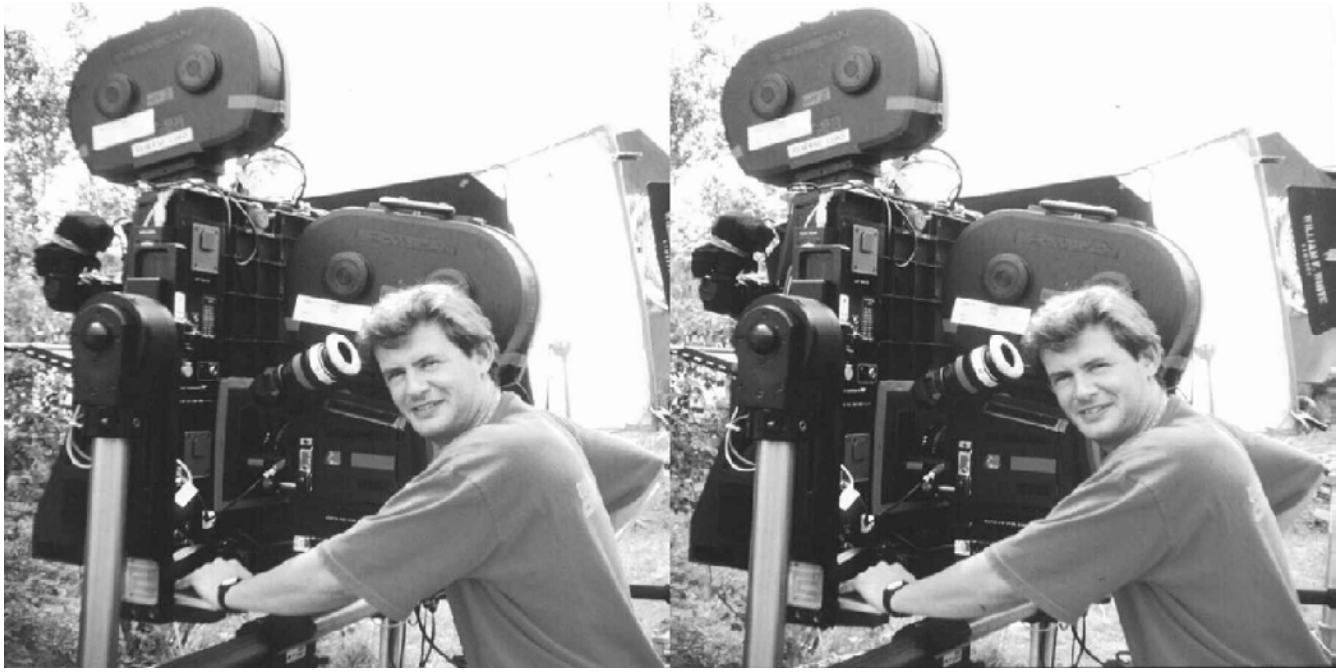
Bill Reeve has joined the crew as stereographer and camera operator for all but underwater photography, which is being handled by Imax's **Stuart MacFarlane.** Filming in the Galapagos will conclude on August 5, and a one-week shoot in England is set for September. Clark says that some additional photography in the Galapagos may be needed, but he is confident that the planned spring 1999 release can be achieved.

A memorial service for Archambault held in Vancouver on July 8 was attended by about 200 people. Additional memorial events are being planned for Toronto and Los Angeles. The Toronto service will be held on September 19 at a location to be determined. (The September issue of *MaxImage!* will report on the details, as will our web site.)

A scholarship fund has been set up in Archambault's memory at his alma mater, Simon Fraser University. Donations should be directed to Linda Ashton in the Office of University Development, at the address in the directory on page 19.

Archambault is survived by his parents, Richard and Patricia Archambault, sisters Michelle Thompson and Marie Archambault, brother Adrian Archambault, and fiancée Cara Burres.

Thanks to producer David Clark for providing much of the information on which this report is based.



On location for Shooting Star *in 1992 with a 5/70 3D rig. This is a stereo pair printed for cross-eyed viewing.*

Diary of a Young LF Film, part 2

*(from **DIARY** on page 1)*

never been involved in the production of an LF film before. Another theater has a great LF track record, but they are tied up in producing a film of their own right now. Only a few are willing to sign the Notice of Confidentiality to review our package.

September 18, 1997

It's show time! The session devoted to New Projects is set for this morning, Sunday. Four hours have been set aside for projects that haven't yet shot any footage to meet with the conferees one-on-one. Each project gets a table in the trade show area to spread out literature, artwork, etc. Several weeks ago I sent out invitations to promote our project and this table to key industry people.

7:00 a.m.: I'm the first to arrive and I find that my assigned table is front row center. How lucky can I get? I am ready. I hear there were several great parties late last night, so attendees may not be rushing in at 9:00 a.m., but so what? I'm excited to be here, "going public!"

9:00 a.m.: We "competitors" glance at one anther. I assume we're all in the pretty much same situation — looking for money. I'm also curious to see who is willing to walk into this Den-of-Projects-Waiting-to-Happen.

1:00 p.m.: Over the last four hours, a number people have asked to be kept posted on our progress, some offered advice, and a few others lurked at the side, apparently not comfortable (or interested?) enough to approach. I guess I can't blame them. One guy actually requested my full pitch, which I enthusiastically delivered. But in the end, no one wrote me a check.

September 22, 1997

Packing to leave Vancouver. All in all, it's been a good meeting. I've met lots of interesting people, and have gotten a pretty good look at the industry, including potential partners and rivals. And I've put my name and my concept out there.

Lesson: Don't expect the fact that you did your homework to bring results — at least not right away.

September 25, 1997

Nothing comes fast, easy, or cheap in LF. Armed with the list of ISTC attendees, I can see the steps I need to take now:

- finish the market research to confirm that it's a solid concept;
- develop several alternate story lines for topic testing. Different approaches may also provide more financing options.
- work on more endorsements, political and otherwise;
- learn about the fee structures on the theater and distributor sides;
- revise my Rolodex to include companies who understand and support LF production;
- continue approaching foundations, potential sponsors, and distributors for seed and pre-production funding.

It's becoming clear that it won't be easy to find support within the industry. And so far, I haven't found any willing mentors. What a disappointment!

November 3, 1997

A call came in to produce a short video. I've turned down the last six calls. This time I'm going to set the Great Lakes LF project aside long enough to put some dollars back in the development till. This will delay progress for a moment, but won't dim the clarity of my vision.

January 27, 1998

Finally, back to the Great Lakes film! The bank account is refilled and I'm back in the saddle.

February 20, 1998

Just returned from a due-diligence trip to L.A. and I'm continuing to make phone calls and revise the Rolodex. Along the way, I've met a number of kind and knowledgeable people. LF notables are beginning to acknowledge the potential of the film. Some have indicated that they would be willing to take minority investment positions and/or interest in distributing the film. Some see themselves as the Executive Producer of the film. Good. Then they can help raise money.

Sometimes I leave meetings or end phone calls feeling genuinely high because that person really "got it" and offered good suggestions. Sometimes I wonder why I'm talking with this person, because his knowledge seems so limited — or perhaps he just wasn't interested.

Lesson: There are no rules in this industry. Be prepared for any business structure that might present itself: a science center that produces; science center that produces and distributes; multiple science centers; distributor only; distributor that produces; production company that executive produces; minority investors; foundation money; sponsorship money; front office services. Over the course of the last nine months, each of these scenarios has presented itself. Then there are the politics: who likes to work with whom; who *won't* work with whom.

March 22, 1998

Requests to review the materials continue to arrive. I'm sending the packages in sealed, tamper-resistant envelopes with a return label and a one-paragraph Notice of Confidentiality. Some companies send back the signed Notice immediately. Others return the package unopened.

Enter Warm and Fuzzy Productions again. They indicate over the phone that they are once again interested in the project. They return my package opened, completely ignoring the Notice of Confidentiality. What should I think?

Lesson: There is a delicate balance between promoting and protecting your work. I'm still learning where it is.

April 26, 1998

I'm spending my time educating myself about investors, limited partnerships, sponsorships, and foundation businesses instead of doing what I do best — produce. I call it "dialing for dollars." I've realized that without a "name" behind it, this film

*(see **DIARY** on page 11)*

Underlined titles are 3D

Encounter in the 3rd Dimension

nWave Pictures, Iwerks Entertainment; distributor: nWave (1570), Iwerks (870, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: September 1, 1998.

- Principal photography is complete.
- Editing is nearly complete, film recording is in progress.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: October 9, 1998.

- Picture is locked.
- August: Supervisory sound editor Steve Flick will re-record and mix at Todd-AO studios, L.A.
- September 1: film completed.
- World Premiere: Sony New York, October 6, 1998.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.

- Picture is locked.
- July: Mixing at Deluxe in Toronto.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: January 21, 1998.

- Principal photography is complete.
- August: Editing in Los Angeles.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: January 1999.

- August: Réserve des Laurentides, Quebec; Algonquin Park, Ontario.
- September: shooting aerials and pickups in Idaho and Montana.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

- Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
- July: shot the running of the bulls in Pamplona, Spain; Mount Kilimanjaro.
- August: Walloon Lake, Michigan.
- September: Editing live action footage begins in Montreal.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999.

- Principal photography is complete.
- August: Post continues in Alberta.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark; script: Barry Clark. 3D. Release: Spring 1999.

- June – early August: shooting in Galapagos.
- September: one-week shoot in England.
- Some pickups in Galapagos may be needed before the end of the year.

Golf (wt)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

- July: shooting unique golf courses in Iceland, Scotland, Ireland, England.
- August: Egypt, South Africa, Japan, Hawaii.
- September: California, Arizona, Alberta.

Island of the Sharks (wt)

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

- July: Shot at Cocos Island, in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
- September: another month-long trip to Cocos.
- World premiere: April 23, 1999, Liberty Science Center, Jersey City, NJ.

Feel the Wind (wt)

World Media Partners, Bristol Marketing Group; distributor: tba; director: Kieth Merrill. Release: mid 1999.

- August: Shooting at the annual Sturgis motorcycle rally in South Dakota.

Siegfried and Roy (wt)

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut; script: Leonard, Lyn Vaus. 3D. Release: July 1999.

- November: Shooting on a stage in L.A.
- December: Shooting on the Mirage's stage in Las Vegas.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: September 1999

– Future locations: Peru, Mexico, New Mexico, Arizona, Japan, Ireland, France, Germany, Sicily, Denmark, Norway, Australia, Uzbekistan, and near the North Pole.

Vulcania

Rigaud Productions; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.

– September: Indonesia, France.

Migrations

Houston Museum of Natural Science/Graphic Films Corp; distributor: HMNS; director: George Casey; producer Paul Novros. Release: late 1999.

– November: Red crabs and bird colonies at Christmas Island.

Dolphins

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producer: Alec Lorimore; editor: Steve Judson; script: Tim Cahill. Release: February 2000.

– July: Editing in Laguna Beach, CA.
– October: Shooting in California.
– December – January: Shooting in Argentina.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director: Steve Judson; producers: Greg MacGillivray, Alec Lorimore; editor: Steve Judson; script: Jack Stephens. Release: June 2000.

– July – August: scouting locations.
– September: Shooting in Greenland.

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*(from **DIARY** on page 9)*

is going to be a much more challenging sell. But that will only make me a little bit smarter. I can also see that a commitment from an important player could have a domino effect, bringing in many other partners.

May 14, 1998

It's my birthday and I'm at **Large Format Cinema Association**'s annual conference in Los Angeles with a full year's experience in the industry under my belt. I can't exactly stroke my long white beard yet, but I do see my efforts paying off, and I've gotten to know quite a few people.

After working in a vacuum for months, being at the conference is exhilarating. Subjects I've had to deal with on my own for the last year – audience demographics and other critical data, filmmakers' profit margins, availability of software, licensing fees, cooperative marketing, legal concerns, and investor confidence – are all being discussed by panelists during the sessions and by everyone else during the coffee breaks. For the first time since I started in LF, it seems as though people are putting their cards on the table.

With all these hurdles to overcome, no wonder only about 160 titles (plus maybe 30 now in development) have been produced in the 28-year history of LF. No wonder LF films have such long shelf lives — there is limited product and little seed money available to stimulate new development.

Lesson: We need to feed this machine to grow the LF business. Apple Computer may be a good model to consider. They had superior technology but were very proprietary about it and ended up with a small share of the computer market. The marketplace made its decision and now Apple is struggling to survive. Maybe the LF industry can learn from Apple's mistakes without repeating them.

The LFCA conference has generated more requests for proposals and promises of quick reviews — from people willing to sign a non-disclosure! More distributors have expressed interest. More theater directors said they were interested in preleasing the film. More production companies are considering the merits of this project. Things are looking up.

Kay Voyvodich can be reached at kayv@mediamatters.com or 415-668-0879.

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*(from **SURVEY** on page 3)*

Of course, these figures can be combined to obtain estimates of the average annual gross receipts per theater and per film per theater. However, doing so is fraught with uncertainty because of the many assumptions that must be made. Readers are advised to take our estimates with a grain of salt, and to be wary, when making their own calculations, of trying to obtain more accuracy than the available data warrant.

The following is based only on responses from North American theaters, as being the dataset in this survey most likely to be representative of its whole segment. The average theater has 2.3 films on its schedule, each of which runs for a total of 11.6 months, meaning that it shows 2.4 films per year (12/11.6 × 2.3 = 2.4). Knowing that the average number of shows per week is 58 yields 1,260 shows per year for each film.

In order to come up with the average gross per film, we have to know the breakdown of tickets sold by category, a ratio that varies considerably among theaters. *MaxImage!* has no hard data on this subject, but if we assume a ratio of 50% adults, 10% seniors, and 40% children, we obtain an average gross per film of nearly $920,000. Obviously, adjustments to the demographic balance would have a significant effect on this total. With the same balance, annual gross income per theater averages at about $2,200,000.

These figures are probably too high, for reasons stated above, and because we have eliminated from the average price figures theme parks and other venues that include the film in their general admission. Theme parks typically pay distributors a flat rate for the season, and with their higher-than-average attendance, lower the per-head average.

MaxImage! offers these survey results and tentative conclusions in the hope that such information can help the LF industry develop, and to motivate others to provide data they may have. We feel strongly that only through improved communication and sharing of critical information can our burgeoning industry continue to prosper.

Anyone with information that would refine, confirm, or refute these numbers is welcome to get in touch.

Bookings: August 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	2/99	A
	Cape Town	7/13/98	11/14/98	A
	Irvine	5/8/98	11/1/98	
	Los Angeles CSC	5/1/98	10/15/98	A
	Melbourne	6/26/98	5/31/99	
	Myrtle Beach	6/1/98	12/30/98	
	Omaha	7/1/98	6/30/99	
	Ontario Edw	8/1/98	12/31/98	
	Perth	7/4/98		A
	Sydney	6/4/98	5/31/99	
	Vancouver CN	5/1/98	9/98	A
	Winnipeg	7/1/98	12/31/98	
Africa	Adelaide	5/98	8/98	
	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Boston			S
	Cape Town	7/13/98		S
	Edmonton	7/98	12/98	S
	Hampton	7/15/98		S
	Itabashi	6/1/98	11/30/98	
	Kurashiki	5/1/98	10/25/98	A
	Macon	3/16/98	9/18/98	A
	Madrid	9/14/97	8/31/98	
	Munich	11/6/97		E
	Perth	2/98		B
	Reno FP	1/1/98		S
	Sudbury			S
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa	12/19/97		S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Vancouver CN	5/1/98	12/31/98	B
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Albuquerque	3/1/98	9/1/98	A
	Chiba City	4/1/98	3/31/99	A
	Hampton	7/15/98	1/15/99	A
	Kagoshima	10/1/97	9/30/98	A
	Kansas City Zoo	7/3/98	10/15/98	B
	Katoomba	12/19/97	12/18/98	B
	Munich	11/6/97		B
	Nagoya OT	4/1/98	3/31/99	A
	New Orleans	3/6/98	9/30/98	A
	Ohta Sambe	4/1/98	9/30/98	A
	Orlando OSC	8/1/98	11/20/98	A
	Perth	1/98		B
	Poitiers Imax	2/98	12/98	A
	Richmond	4/3/98	8/7/98	B
	San Diego	3/6/98		S
	Seattle PSC	12/10/97	9/7/98	
	Taipei MCRC	7/1/98	12/31/98	B
	Tijuana	7/25/98	1/9/99	
	Tokorozawa	7/1/98	9/30/98	
	Tokyo ACM	4/1/98	9/30/98	A
	Toronto OSC	3/6/98		S
	Vancouver CN	4/10/98	12/31/98	B
	Yellowstone	7/1/98	10/15/98	B
	Zion	4/1/98	8/21/98	B
Amazon	Apple Valley	2/27/98	8/31/98	A
	Melbourne	2/98	12/98	
	Munich	11/6/97		B
	New York AMNH	5/9/98		A
	Stockholm	3/6/98	11/14/98	B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	7/3/98	10/1/98	B
Antarc	Alamogordo	3/1/98	9/30/98	A
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Hibbing	6/1/98	12/31/98	
	Lucerne	11/1/97	9/30/98	B
	Madrid	3/1/98	8/30/98	
	Perth	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/97	11/98	
	Brossard	3/98	10/98	
	London Troc	12/12/97		A
	Munich	3/11/98		B
	New York Sony			B
	Paris Def	1/98		B
	Sinsheim	9/12/97		B
	Sydney	3/15/98	9/98	
Beavers	Baltimore			S
	Barcelona	12/1/97	12/98	
	Lubbock	5/25/98	9/30/98	
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Bochum	12/18/97	8/31/98	
	Brossard	6/98	9/30/98	
	Brussels	5/13/98	9/13/98	
	Honolulu DCI	1/1/97	12/31/98	
	Lucerne	7/97	12/31/99	B
	Munich	11/6/97		B
	Speyer Imax	5/18/95		S
	Sydney	1/7/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
CV	Calgary EC	3/21/97	12/31/98	
	Copenhagen	1/22/97	9/1/98	
	Hague	7/2/98	12/31/98	
	Hampton	1/15/98		S
	Hong Kong	2/10/98	9/16/99	B
	Huntsville	10/97		B
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	New York AMNH	6/1/97	9/30/98	B
	Santa Clara	8/98	11/2/98	A
	Speyer Dome	7/2/98		A
	Stockholm	4/24/98	8/13/98	B
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/18/96	11/7/98	B
	Wash NASM	8/8/96	9/6/98	A
DIA	Brussels	5/13/98	9/13/98	
	Duluth	6/6/98	6/30/99	
	Hutchinson			S
	KSC 1	7/21/95		A
	Lucerne	7/1/98	6/30/99	
	Sudbury	10/1/97	9/30/99	S
	Syracuse	1/26/97	9/1/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/98	
	Huntsville			A
	Hutchinson	10/15/94	12/31/99	S
	Lucerne	7/1/97	12/31/98	
	Memphis Pink	2/7/98	10/16/98	B
	Perth	2/95		S
	Richmond	5/10/98	9/7/98	B
	Speyer Dome	8/1/97		S
	Tampa	6/1/98		S
	Vancouver CN	10/7/97	12/31/98	
Discov	Monterrey	2/5/97	8/6/98	
EMSH	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	5/22/98	10/1/98	A
	Barcelona	3/12/98	3/10/99	A
	Birmingham	7/11/98	11/30/98	
	Boston	3/6/98	9/24/98	A
	Branson	5/98	4/99	B
	Brussels	4/29/98	9/30/98	
	Cape Town	7/13/98		B
	Charlotte	3/7/98	10/2/98	A
	Chattanooga	3/28/98	9/98	
	Chicago MSI	5/6/98	10/98	A
	Cincinnati	6/13/98	11/6/98	A
	Cleveland	3/27/98		A
	Copenhagen	4/2/98	2/99	
	Denver	3/13/98	10/8/98	A
	Detroit	5/15/98	8/31/99	
	Dublin IRL	6/6/98	10/22/98	A
	Duluth	6/26/98	12/3/98	A
	Dusseldorf	3/11/98	9/10/98	
	Edmonton	3/28/98	9/27/98	
	Fort Lauderdale	4/17/98	11/15/98	A
	Fort Worth	3/27/98		
	Gatlinburg	7/15/98	6/14/99	
	Hague	4/23/98	4/22/99	
	Halifax	5/20/98	9/19/98	A
	Hampton	5/22/98		B
	Hastings	3/23/98	9/21/98	A
	Houston MNS	5/30/98		B
	Hutchinson	3/12/98	9/98	A
	Indianapolis CMI	5/22/98	9/10/98	
	Irvine	3/6/98	9/5/98	
	Jersey City	6/1/98	10/14/98	A
	Kansas City Zoo	5/15/98	9/14/98	B
	Las Vegas CP	3/6/98	9/5/98	
	Little Rock	5/16/98	12/31/98	
	London Troc	3/10/98	9/15/98	
	Louisville	6/6/98	10/6/98	A

Film	Theater	Open	Close	Status
	Lubbock	5/1/98	9/5/98	
	Lucerne	3/20/98		A
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Milwaukee	3/7/98	12/11/98	A
	Montreal VP	4/3/98	10/31/98	A
	Munich	3/98	9/10/98	A
	Myrtle Beach	7/1/98	7/31/99	
	New Orleans	5/21/98		
	Norwalk	6/19/98	9/7/98	A
	Ontario Edw	5/98	9/13/98	
	Orlando OSC	8/1/98	11/30/98	B
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pensacola	3/6/98	9/15/98	
	Philadelphia	4/3/98	9/10/98	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	1/2/99	
	Puebla	6/98	10/15/98	
	Quebec	6/23/98	10/26/98	A
	Regina	6/15/98		
	Reno FP	6/19/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Richmond	4/3/98	9/7/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Paul	6/20/98	12/31/98	
	San Antonio	5/1/98	9/5/98	
	San Diego	7/3/98	10/31/98	B
	Sedona	7/98	12/98	B
	Singapore SC	3/10/98	9/30/98	A
	Speyer Imax	4/3/98	12/10/99	A
	Spokane	4/4/98	9/15/98	
	Stockholm	4/22/98	4/10/00	A
	Sydney	3/15/98	12/31/00	
	Syracuse	4/30/98	11/1/98	
	Taichung	7/1/98		
	Tampa	5/22/98	11/19/98	A
	Vancouver SW	3/13/98	11/5/98	A
	Vienna	7/3/98	10/1/98	B
	Wash NASM	3/5/98	12/31/98	E
	Yellowstone	7/15/98	9/30/99	
	Zion	7/1/98	6/30/99	
FEOC	Charlotte	3/7/98	10/2/98	B
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
	Speyer Dome	8/1/97		E
	Winnipeg	3/10/93	12/31/98	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Osaka ST	5/29/98	11/23/98	A
GC	Alamogordo	7/1/98	9/30/98	A
	Cape Town	7/13/98		S
	Dusseldorf	7/98	12/99	
	Katoomba	7/9/98	1/9/99	
	Madrid	10/16/97	10/15/98	
	Munich	11/6/97		B
	Omaha	7/3/98	11/25/98	
	Ontario Mills	7/3/98	11/12/98	A
	Oslo	5/98	8/1/99	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Stockholm	4/24/98	8/13/98	B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	5/1/98	9/30/98	A
	Munich	6/98	12/98	B
	Saint Louis SC	2/98	8/98	
	Singapore SC	6/3/98	11/30/98	B
	Vienna	7/3/98	10/1/98	A
HCBTD	San Simeon			A
HD	Sinsheim	5/15/98		A
	Tokyo IMAX	7/18/98	9/30/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Seoul	5/2/98	9/4/98	A
Imagine	Munich	11/27/97	12/31/98	B
	Virginia Beach	4/1/98	4/30/01	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	2/99	A
	Barcelona	2/22/96		
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	8/15/97	8/15/98	A
	Fort Lauderdale	6/4/97	11/30/99	B
	Galveston	7/4/98	11/25/98	B
	Honolulu DCI	7/1/97	12/31/98	
	Irvine	1/1/98	12/31/98	S
	Kaohsiung	7/1/98	6/30/99	
	Las Vegas Lux	6/27/97	12/31/98	B
	London ONT	8/1/98		B
	Los Angeles CSC	5/1/98	10/15/98	B
	Myrtle Beach	6/1/98	10/1/98	
	New Orleans	3/1/96		
	New York Sony			S
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Poitiers Solido	2/98	11/98	A
	Tempe	3/5/98	9/4/99	
	Tokyo IMAX	4/18/98		B
	Virginia Beach	6/15/96	4/30/01	
L5	Fort Lauderdale	12/14/97	10/31/98	S
	Galveston	7/4/98	11/26/98	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	Ontario Edw	7/1/98	12/31/98	
	Sinsheim	10/26/96		B
	Sydney	8/6/98	2/28/99	B
	Tokyo IMAX	4/18/98		A
	Yokohama	4/1/98	3/31/99	A
LB	Fort Lauderdale	8/98		
	Munich	11/27/97	12/31/98	B
	Sinsheim	6/98		S
	Taejon Sci	7/1/97	6/30/99	
LS	Cleveland	3/27/98		B
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hutchinson			S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Las Vegas CP	5/21/98	11/20/98	
	Madrid	4/1/98	3/1/99	
	Monterrey	2/6/98	8/30/98	A
	Munich	11/6/97		B
	Norfolk	6/1/94		A
	Perth	6/95		S
	Portland	4/1/97	10/1/98	
	Speyer Dome	11/19/97		B
	Stockholm	4/24/98	8/13/98	B
	Sydney	7/22/98	1/22/99	
	Xalapa	7/1/98	10/30/98	B
MG	London ONT	9/16/97		S
MOE	Hull	6/2/98	12/2/98	A
	Mexico City	7/6/98	3/5/99	A
MOF	Edmonton	6/30/98	9/19/98	
	Hastings	6/9/98	12/7/98	B
	Jersey City	6/1/98	10/14/98	B
	Louisville	5/7/98	10/6/98	B
	Lucerne	5/11/98	7/31/99	B
	Montreal VP	4/3/98	10/18/98	B
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	9/6/98	E
	Portland	6/1/98	11/20/98	B
	Regina	3/28/98	10/1/98	B
	Speyer Dome	12/5/97		A
	Tempe	8/6/98	1/5/99	
	Winnipeg	5/30/98	10/31/98	
MOTM	Bochum	12/1/97	9/30/98	
	Houston MNS	7/10/98		B
	Munich	11/6/97	9/30/98	B
MTA	Chicago NP	7/1/98		
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	7/3/98	11/12/98	A
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	2/28/99	B
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	5/22/98	9/24/98	B
	Edmonton	1/9/98	12/31/98	
	Hampton	3/28/98	9/9/98	B
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Ichikawa	8/1/98	11/30/98	
	Kagoshima	4/1/98	9/30/98	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/98	6/30/00	
	Omiya	3/14/98	9/6/98	A
	Poitiers Omni	2/1/98	2/28/99	
	Seattle PSC	3/3/98	9/30/98	
	Tokyo IMAX	6/13/98		B
	Wash NASM	5/21/97	9/6/98	B
Niagara	Niagara	1/87		A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Munich	11/6/97		B
	Perth	10/91		S
	Speyer Dome	8/1/97		B
	Tampa	3/27/98		S
RSATM	Bochum	6/15/98	6/14/00	
	Kitakyushu	8/1/98	8/15/98	F
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	
	Oslo	7/4/98	7/3/00	
	Quebec	7/19/96	9/30/98	E
	Sydney	5/15/97	5/1/99	E
SC	Baltimore			S
	Boston			S
	Huntsville	6/6/98	9/8/98	
	Philadelphia	2/5/98	9/10/98	B
	Richmond	8/7/98	9/7/98	
SE	Baltimore	3/1/97		S
	Dayton	6/5/98	9/7/98	
	Detroit	9/2/97	6/30/99	B
	Fort Lauderdale	4/17/98	10/31/98	B
	Hong Kong	2/10/98		A
	Memphis Pink	5/30/98	10/16/98	A
	Sudbury	1/30/98	6/30/99	B
	Tampa	9/1/97		S
	Toronto OSC	5/31/97	3/31/02	B
	Wash NASM	10/31/97	9/6/98	E
Sedona	Sedona	3/28/98	10/31/98	A
SI	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Calgary EC	3/16/95	12/31/98	
	Houston MNS	7/1/98	6/30/00	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Syracuse	2/28/98	8/31/98	
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Baltimore	5/22/98		S
	Brussels	12/1/97	8/31/98	

Film	Theater	Open	Close	Status
	Dallas SP	5/22/98	9/24/98	B
	Dayton	5/23/98	9/3/98	A
	Denver	5/22/98	10/8/98	E
	Edmonton	12/22/97	8/31/98	B
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Indianapolis WR	4/2/98	9/30/98	A
	Little Rock	8/28/98		
	London ONT	4/3/98	10/3/98	A
	Norwalk	6/19/98	12/31/98	B
	Orlando Muv	5/31/98	1/1/99	
	Rochester MSC	3/13/98		
	Saint Louis SC	5/29/98	9/10/98	
	Speyer Imax	4/2/98	10/31/98	B
	Vancouver SW	7/15/98	9/6/98	B
SSymph	Nagano Hot	10/96	12/98	A
T40	Boston	7/1/98	9/7/98	B
	Branson	4/1/97	8/31/98	B
	Charlotte	5/15/98	10/2/98	B
	Halifax	5/27/98	9/19/98	B
	Hull	6/2/98	9/7/98	
	Indianapolis WR	7/7/98	12/31/98	
	Las Vegas Lux	6/15/98	9/30/98	
	Scottsdale	6/25/98	9/25/98	
	Sydney	5/11/98	8/31/98	
	Vancouver SW	7/15/98	3/14/99	E
T90	Hampton	11/27/97	9/9/98	B
	Norwalk	1/1/98	11/19/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
TF	Dayton	1/1/97	12/31/99	
	Leon	8/30/97	8/30/98	A
	Tampa	5/22/98	9/3/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/98		
	Baltimore	5/8/98	10/1/98	E
	Branson	3/98		
	Calgary EC	6/98	10/98	
	Charlotte	7/3/98	10/2/98	A
	Chiba City	4/98	11/98	
	Copenhagen	12/97	12/98	
	Dallas SP	3/6/98	9/24/98	A
	Dublin IRL	8/15/98		
	Edmonton	6/98	10/98	
	Fort Lauderdale	7/3/98		A
	Galveston	5/23/98		B
	Hague	2/98	8/98	
	Halifax	4/98	9/98	
	Hull	4/98		
	London ONT	8/1/98	12/20/98	A
	Melbourne	3/98		
	Milwaukee	6/6/98	10/2/98	B
	Montpelier	4/98	11/98	
	Myrtle Beach	6/98	9/98	
	Ohta Gumma	4/98	8/98	
	Paris Geo	6/25/98		B
	Perth	4/98		A
	Philadelphia	2/5/98	9/10/98	E
	Regina	6/15/98		A
	San Diego	7/3/98		A
	Sandusky	4/98		A
	Scottsdale	6/98	10/98	
	Seattle PSC	5/98	11/98	
	Shakopee	5/9/98	9/30/98	A
	Spokane	5/98		
	Stockholm	4/24/98	8/13/98	B
	Tijuana	3/98	3/99	
	Tondabayashi	4/1/98	10/7/98	A
	Toronto OP	3/6/98	9/98	A
	Toronto OSC	3/6/98	9/98	A
	Valencia Spn	3/98		
	Vancouver CN	5/1/98	8/98	B
TRF	Boston			S
	Tampa			S
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston			S
	Dallas SP	5/22/98	9/24/98	B
	Oulu	4/28/98	4/27/99	A
	Tampa	7/1/95		S
VLBP	Shima	1/96	12/98	
WABOS	Copenhagen	6/1/96	9/1/98	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Baltimore	5/8/98	8/15/98	E
	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Chicago MSI	5/98	9/1/98	B
	Dusseldorf	7/16/98	11/16/98	
	Fort Lauderdale	10/17/97	10/31/98	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	Lucerne	7/1/97	9/30/98	E
	Macon	5/10/97		
	Munich	1/3/97		B
	Phoenix	5/16/98	11/13/98	A
	Quebec	6/23/98	10/26/98	B
	Sagamihara	4/20/98	10/20/98	
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa	6/21/97		S
	Toronto OP	9/15/97	9/14/98	
	Victoria	6/24/98	6/24/99	
	Virginia Beach	12/20/96	12/20/98	
WOC	Chiba City	4/98	11/98	
	Fort Lauderdale	3/20/98		
	Galveston	4/98	9/98	
	Madrid	5/97	11/98	
	Melbourne	5/98	11/98	
	Montpelier	6/98	3/99	
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Macon	1/20/97		
	Sudbury	6/19/98	12/20/98	B
	Yellowstone	5/1/98	10/15/98	A
ZC	Zion	4/1/98	10/31/98	A

August 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Africa	5/98	8/98	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
Aguascalientes	TR	4/98		
Alamogordo	Antarc	3/1/98	9/30/98	A
	GC	7/1/98	9/30/98	A
Albuquerque	Alaska	3/1/98	9/1/98	A
Apple Valley	AEK	6/12/98	2/99	A
	Amazon	2/27/98	8/31/98	A
	ITD	3/29/97	2/99	A
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	5/1/98	9/30/98	A
Baltimore	Africa			S
	Beavers			S
	Everest	5/22/98	10/1/98	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	10/1/98	E
	TTL			S
	Whales	5/8/98	8/15/98	E
Barcelona	ATSOT	5/97	11/98	
	Beavers	12/1/97	12/98	
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A
	ITD	2/22/96		
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Birmingham	Everest	7/11/98	11/30/98	
Bochum	BP	12/18/97	8/31/98	
	MOTM	12/1/97	9/30/98	
	RSATM	6/15/98	6/14/00	
Bogota	TTL	6/20/98	4/20/99	
Boston	Africa			S
	Everest	3/6/98	9/24/98	A
	SC			S
	T40	7/1/98	9/7/98	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	2/28/99	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	8/31/98	B
	TR	3/98		
Brossard	ATSOT	3/98	10/98	
	BP	6/98	9/30/98	
Brussels	BP	5/13/98	9/13/98	
	DIA	5/13/98	9/13/98	
	Everest	4/29/98	9/30/98	
	SSpdwy	12/1/97	8/31/98	
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	CV	3/21/97	12/31/98	
	DIS	1/1/98	12/31/98	
	SOLOE	3/16/95	12/31/98	
	TR	6/98	10/98	
Cape Town	AEK	7/13/98	11/14/98	A
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	Whales	7/13/98		S
Charlotte	Everest	3/7/98	10/2/98	A
	FEOC	3/7/98	10/2/98	B
	T40	5/15/98	10/2/98	B
	TR	7/3/98	10/2/98	A
Chattanooga	Everest	3/28/98	9/98	
	ITD	4/1/97	5/3/01	B
Chiba City	Alaska	4/1/98	3/31/99	A
	TR	4/98	11/98	
	WOC	4/98	11/98	
Chicago MSI	Everest	5/6/98	10/98	A
	TBAA	2/1/96	2/1/99	S
	Whales	5/98	9/1/98	B
Chicago NP	ITD	8/15/97	8/15/98	A
	MTA	7/1/98		
Cincinnati	Everest	6/13/98	11/6/98	A

Theater	Film	Open	Close	Status
Cleveland	Everest	3/27/98		A
	LS	3/27/98		B
Coomera	Antarc	12/97	12/98	
Copenhagen	CV	1/22/97	9/1/98	
	Everest	4/2/98	2/99	
	MTM	10/23/97	10/23/98	
	TR	12/97	12/98	
	WABOS	6/1/96	9/1/98	
Dallas SP	MTM	5/22/98	9/24/98	B
	SSpdwy	5/22/98	9/24/98	B
	TR	3/6/98	9/24/98	A
	TTL	5/22/98	9/24/98	B
Dayton	SE	6/5/98	9/7/98	
	SSpdwy	5/23/98	9/3/98	A
	TF	1/1/97	12/31/99	
Denver	Everest	3/13/98	10/8/98	A
	SSpdwy	5/22/98	10/8/98	E
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	Everest	6/6/98	10/22/98	A
	LS	6/6/98	10/22/99	B
	TR	8/15/98		
Duluth	DIA	6/6/98	6/30/99	
	Everest	6/26/98	12/3/98	A
Dusseldorf	Everest	3/11/98	9/10/98	
	GC	7/98	12/99	
	LS	7/16/98	1/15/99	
	Whales	7/16/98	11/16/98	
Edmonton	Africa	7/98	12/98	S
	Everest	3/28/98	9/27/98	
	MOF	6/30/98	9/19/98	
	MTM	1/9/98	12/31/98	
	SSpdwy	12/22/97	8/31/98	B
	TR	6/98	10/98	
Fort Lauderdale	Everest	4/17/98	11/15/98	A
	ITD	6/4/97	11/30/99	B
	L5	12/14/97	10/31/98	S
	LB	8/98		
	SE	4/17/98	10/31/98	B
	TR	7/3/98		A
	Whales	10/17/97	10/31/98	
	WOC	3/20/98		
Fort Worth	Everest	3/27/98		
Galveston	ITD	7/4/98	11/25/98	B
	L5	7/4/98	11/26/98	
	TR	5/23/98		B
	WOC	4/98	9/98	
Gatlinburg	Everest	7/15/98	6/14/99	
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	CV	7/2/98	12/31/98	
	Everest	4/23/98	4/22/99	
	TR	2/98	8/98	
Halifax	Everest	5/20/98	9/19/98	A
	T40	5/27/98	9/19/98	B
	TR	4/98	9/98	
Hampton	Africa	7/15/98		S
	Alaska	7/15/98	1/15/99	A
	CV	1/15/98		S
	Everest	5/22/98		B
	MTM	3/28/98	9/9/98	B
	T90	11/27/97	9/9/98	B
Hastings	Everest	3/23/98	9/21/98	A
	MOF	6/9/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
	SE	2/10/98		A
Honolulu DCI	BP	1/1/97	12/31/98	
	HH	12/2/91		A
	ITD	7/1/97	12/31/98	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	Everest	5/30/98		B
	MOTM	7/10/98		B
	SOLOE	7/1/98	6/30/00	
Hull	MOE	6/2/98	12/2/98	A
	T40	6/2/98	9/7/98	
	TR	4/98		
Huntsville	CV	10/97		B
	DIS			A
	MTM	6/3/98	5/1/00	
	SC	6/6/98	9/8/98	
Hutchinson	DIA			S
	DIS	10/15/94	12/31/99	S
	Everest	3/12/98	9/98	A
	LS			S
	MTM	11/14/97	12/31/98	B
	SSpdwy	5/15/98	11/98	B
Ichikawa	MTM	8/1/98	11/30/98	
Indianapolis CMI	Everest	5/22/98	9/10/98	
Indianapolis WR	SSpdwy	4/2/98	9/30/98	A
	T40	7/7/98	12/31/98	
Irvine	AEK	5/8/98	11/1/98	
	Everest	3/6/98	9/5/98	
	ITD	1/1/98	12/31/98	S
	MTA	7/98	12/98	
Itabashi	Africa	6/1/98	11/30/98	
Jersey City	Everest	6/1/98	10/14/98	A
	MOF	6/1/98	10/14/98	B
Kagoshima	Alaska	10/1/97	9/30/98	A
	MTM	4/1/98	9/30/98	
Kansas City Zoo	Alaska	7/3/98	10/15/98	B
	Everest	5/15/98	9/14/98	B
	ROF	1/17/98	7/3/99	B
	Whales	7/4/98	1/15/99	A
Kaohsiung	ITD	7/1/98	6/30/99	
	L5	11/9/97	5/8/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
	RSATM	8/1/98	8/15/98	F
KSC 1	DIA	7/21/95		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Africa	5/1/98	10/25/98	A
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	Everest	3/6/98	9/5/98	
	LS	5/21/98	11/20/98	
Las Vegas Lux	ITD	6/27/97	12/31/98	B
	T40	6/15/98	9/30/98	
Leon	CV	2/14/98	2/12/99	
	TF	8/30/97	8/30/98	A
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
	SSpdwy	8/28/98		
London ONT	CV	4/98	12/31/99	S
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	4/3/98	10/3/98	A
	TR	8/1/98	12/20/98	A
London Troc	ATSOT	12/12/97		A
	Everest	3/10/98	9/15/98	
	L5	6/20/98	10/31/99	
Los Angeles CSC	AEK	5/1/98	10/15/98	A
	ITD	5/1/98	10/15/98	B
Louisville	Everest	6/6/98	10/6/98	A
	MOF	5/7/98	10/6/98	B
Lubbock	Beavers	5/25/98	9/30/98	
	Everest	5/1/98	9/5/98	
Lucerne	Antarc	11/1/97	9/30/98	B
	BP	7/97	12/31/99	B
	DIA	7/1/98	6/30/99	
	DIS	7/1/97	12/31/98	
	Everest	3/20/98		A
	MOF	5/11/98	7/31/99	B
	MTM	7/1/98	6/30/00	
	RSATM	7/1/98		E
	Whales	7/1/97	9/30/98	E
Macon	Africa	3/16/98	9/18/98	A
	Whales	5/10/97		
	Yell	1/20/97		
Madrid	Africa	9/14/97	8/31/98	
	Antarc	3/1/98	8/30/98	
	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	LS	4/1/98	3/1/99	
	WOC	5/97	11/98	
Melbourne	AEK	6/26/98	5/31/99	
	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	
	TR	3/98		
	WOC	5/98	11/98	
Memphis Pink	DIS	2/7/98	10/16/98	B
	SE	5/30/98	10/16/98	A
Mexico City	MOE	7/6/98	3/5/99	A
	SI	5/1/98	12/31/98	A
Milwaukee	Everest	3/7/98	12/11/98	A
	TR	6/6/98	10/2/98	B
Monterrey	Discov	2/5/97	8/6/98	
	LS	2/6/98	8/30/98	A
Montpelier	RSATM	6/21/98	6/20/99	
	TR	4/98	11/98	
	WOC	6/98	3/99	
Montreal VP	Everest	4/3/98	10/31/98	A
	MOF	4/3/98	10/18/98	B
Munich	Africa	11/6/97		E
	Alaska	11/6/97		B
	Amazon	11/6/97		B
	ATSOT	3/11/98		B
	Beavers			S
	BP	11/6/97		B
	Everest	3/98	9/10/98	A
	GC	11/6/97		B
	GP	6/98	12/98	B
	Imagine	11/27/97	12/31/98	B
	LB	11/27/97	12/31/98	B
	LS	11/6/97		B
	MOTM	11/6/97	9/30/98	B
	ROF	11/6/97		B
	Whales	1/3/97		B
Myrtle Beach	AEK	6/1/98	12/30/98	
	Everest	7/1/98	7/31/99	
	ITD	6/1/98	10/1/98	
	TR	6/98	9/98	
Nagano Hot	SSymph	10/96	12/98	A
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Alaska	3/6/98	9/30/98	A
	Everest	5/21/98		
	ITD	3/1/96		
New York AMNH	Amazon	5/9/98		A
	CV	6/1/97	9/30/98	B
New York Sony	ATSOT			B
	ITD			S
	MTA	7/98	7/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	9/7/98	A
	SSpdwy	6/19/98	12/31/98	B
	T90	1/1/98	11/19/98	E
Ohta Gumma	TR	4/98	8/98	
Ohta Sambe	Alaska	4/1/98	9/30/98	A
Omaha	AEK	7/1/98	6/30/99	

Theater	Film	Open	Close	Status
	GC	7/3/98	11/25/98	
	ITD	3/29/98	3/31/99	
Omiya	MTM	3/14/98	9/6/98	A
Ontario Edw	AEK	8/1/98	12/31/98	
	Everest	5/98	9/13/98	
	ITD	11/26/97	12/30/99	B
	L5	7/1/98	12/31/98	
Ontario Mills	GC	7/3/98	11/12/98	A
	MTA	7/3/98	11/12/98	A
Orlando Muv	ITD	7/3/98	11/30/00	
	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Alaska	8/1/98	11/20/98	A
	Everest	8/1/98	11/30/98	B
Osaka SM	MTA	7/98	2/99	
Osaka ST	GBR	5/29/98	11/23/98	A
Oslo	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	RSATM	7/4/98	7/3/00	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	ATSOT	1/98		B
	Everest	3/11/98	12/31/98	A
Paris Geo	TR	6/25/98		B
Pensacola	Everest	3/6/98	9/15/98	
	MOF	11/8/96		A
Perth	AEK	7/4/98		A
	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/98		A
Philadelphia	Everest	4/3/98	9/10/98	A
	SC	2/5/98	9/10/98	B
	TR	2/5/98	9/10/98	E
Phoenix	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	11/13/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	9/6/98	E
Poitiers Imax	Alaska	2/98	12/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Poitiers Solido	ITD	2/98	11/98	A
Portland	Everest	5/29/98	1/2/99	
	LS	4/1/97	10/1/98	
	MOF	6/1/98	11/20/98	B
Puebla	Everest	6/98	10/15/98	
Quebec	Everest	6/23/98	10/26/98	A
	RSATM	7/19/96	9/30/98	E
	Whales	6/23/98	10/26/98	B
Regina	Everest	6/15/98		
	MOF	3/28/98	10/1/98	B
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/19/98	1/4/99	A
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond	Alaska	4/3/98	8/7/98	B
	DIS	5/10/98	9/7/98	B
	Everest	4/3/98	9/7/98	A
	SC	8/7/98	9/7/98	
Rochester MSC	SSpdwy	3/13/98		
Rotterdam	Everest	4/23/98		A
Sagamihara	Whales	4/20/98	10/20/98	
Saint Augustine	Everest	4/15/98	1/1/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	GP	2/98	8/98	
	SSpdwy	5/29/98	9/10/98	
Saint Paul	Everest	6/20/98	12/31/98	
San Antonio	Alamo	1/88	12/99	A
	Everest	5/1/98	9/5/98	
	Whales	1/15/98	12/31/98	
San Diego	Alaska	3/6/98		S
	Everest	7/3/98	10/31/98	B
	TR	7/3/98		A
San Simeon	HCBTD			A
Sandusky	TR	4/98		A
Santa Clara	CV	8/98	11/2/98	A
Scottsdale	T40	6/25/98	9/25/98	
	TR	6/98	10/98	
Seattle Omni	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Alaska	12/10/97	9/7/98	
	MTM	3/3/98	9/30/98	
	TR	5/98	11/98	
Sedona	Everest	7/98	12/98	B
	Sedona	3/28/98	10/31/98	A
Seoul	IA	5/2/98	9/4/98	A
Shakopee	TR	5/9/98	9/30/98	A
Shima	VLBP	1/96	12/98	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Everest	3/10/98	9/30/98	A
	GP	6/3/98	11/30/98	B
Sinsheim	ATSOT	9/12/97		B
	HD	5/15/98		A
	L5	10/26/96		B
	LB	6/98		S
	WOC	2/21/98		
Speyer Dome	CV	7/2/98		A
	DIS	8/1/97		S
	FOK	8/1/97		E
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	BP	5/18/95		S
	Everest	4/3/98	12/10/99	A
	GC	5/19/95		B
	SSpdwy	4/2/98	10/31/98	B
	Whales	6/27/97		A
Spokane	Everest	4/4/98	9/15/98	
	TR	5/98		
Stockholm	Amazon	3/6/98	11/14/98	B
	CV	4/24/98	8/13/98	B
	Everest	4/22/98	4/10/00	A
	GC	4/24/98	8/13/98	B
	LS	4/24/98	8/13/98	B
	TR	4/24/98	8/13/98	B
Sudbury	Africa			S
	DIA	10/1/97	9/30/99	S
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	ATSOT	3/15/98	9/98	
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	RSATM	5/15/97	5/1/99	E
	T40	5/11/98	8/31/98	
Syracuse	DIA	1/26/97	9/1/99	
	Everest	4/30/98	11/1/98	
	Speed	2/28/98	8/31/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		
	HH	10/17/97		
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	7/1/98	12/31/98	B
Tampa	Africa	12/19/97		S
	DIS	6/1/98		S
	Everest	5/22/98	11/19/98	A
	ROF	3/27/98		S
	SE	9/1/97		S
	TF	5/22/98	9/3/98	B
	TRF			S
	TTL	7/1/95		S
	Whales	6/21/97		S
Tempe	ITD	3/5/98	9/4/99	
	MOF	8/6/98	1/5/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	Alaska	7/25/98	1/9/99	
	TR	3/98	3/99	
Tokorozawa	Alaska	7/1/98	9/30/98	
Tokyo ACM	Alaska	4/1/98	9/30/98	A
Tokyo IMAX	Africa	4/18/98		B
	HD	7/18/98	9/30/98	
	ITD	4/18/98		B
	L5	4/18/98		A
	MTM	6/13/98		B
Tondabayashi	TR	4/1/98	10/7/98	A
Toronto OP	TR	3/6/98	9/98	A
	Whales	9/15/97	9/14/98	
Toronto OSC	Alaska	3/6/98		S
	CV	11/1/97	11/1/99	
	SE	5/31/97	3/31/02	B
	TR	3/6/98	9/98	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	AEK	5/1/98	9/98	A
	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	12/31/98	B
	DIS	10/7/97	12/31/98	
	TR	5/1/98	8/98	B
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/13/98	11/5/98	A
	SSpdwy	7/15/98	9/6/98	B
	T40	7/15/98	3/14/99	E
Vantaa	TRF	1/9/97	8/30/98	A
Victoria	GC	6/24/98	2/99	
	Whales	6/24/98	6/24/99	
Vienna	Amazon	7/3/98	10/1/98	B
	Everest	7/3/98	10/1/98	B
	GP	7/3/98	10/1/98	A
Vila Franca	SOLOE	11/20/97	11/20/98	
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96	9/6/98	A
	Everest	3/5/98	12/31/98	E
	MTM	5/21/97	9/6/98	B
	SE	10/31/97	9/6/98	E
	TF	7/1/76		A
Winnipeg	AEK	7/1/98	12/31/98	
	Africa	8/20/97	12/31/98	
	FOK	3/10/93	12/31/98	
	MOF	5/30/98	10/31/98	
Xalapa	Africa	7/1/98		A
	LS	7/1/98	10/30/98	B
Yellowstone	Alaska	7/1/98	10/15/98	B
	Everest	7/15/98	9/30/99	
	Yell	5/1/98	10/15/98	A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Alaska	4/1/98	8/21/98	B
	Everest	7/1/98	6/30/99	
	ZC	4/1/98	10/31/98	A

August 1998 Bookings Count

513 bookings of 68 films in 189 theaters

#	Film	#	Film	#	Film	#	Film
81	Everest	9	BP	3	MOTM	1	FITS
38	TR	8	Antarc	3	SI	1	Flyers
24	Alaska	8	ATSOT	3	TRF	1	FMHG
23	ITD	8	DIA	3	Yell	1	GAW
22	Africa	8	WOC	2	HD	1	GBR
22	Whales	7	Amazon	2	HH	1	HCBTD
17	CV	7	ROF	2	Imagine	1	Heart
17	LS	7	RSATM	2	MOE	1	IA
17	MTM	6	TTL	2	Speed	1	MG
17	SSpdwy	5	Beavers	2	T90	1	Niagara
13	AEK	5	GP	2	TBAA	1	Ozarks
13	GC	5	MTA	2	WABOS	1	PO
13	MOF	5	SC	1	Alamo	1	Sedona
10	DIS	5	SOLOE	1	Discov	1	SSymph
10	L5	5	TF	1	EMSH	1	VLBP
10	SE	4	LB	1	EOTS	1	WATE
10	T40	3	FOK	1	FEOC	1	ZC

New Theaters

Opening between July 1, 1998 and January 31, 1999

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	7/98
Birmingham	John W. Woods Theater	USA	IMAX	1570		7/98
Orlando Muv	Muvico Pointe Orlando	USA	IMAX	1570	3D	7/3/98
Gatlinburg	Great Smokies MegaTheatre	USA	Mega	870		7/17/98
Columbus	Marcus IMAX Theater	USA	IMAX	1570		9/18/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98
Nyack	IMAX Theatre Palisade Ctr	USA	IMAX	1570	3D	10/98
Berlin Merc	Mercedes Ctr IMAX Theater	Germany	IMAX	1570	3D	10/98
Mobile	IMAX Dome	USA	IMAX	1570		10/10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Vaughan	Famous Players Colossus	Canada	IMAX	1571	3D	11/98
Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570		11/98
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		11/98
Shreveport	Sci-port Discovery Center	USA	IMAX	1570		11/15/98
Toronto FH	Famous Players Festival Hall	Canada	IMAX	1570	3D	12/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/98
New Rochelle	New Rochelle IMAX Theater	USA	IMAX	1570	3D/SR	12/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/10/98
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		12/31/98
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/31/98
Wash NMNH	Nat'l Museum of Natural Hist.	USA	IMAX	1570	3D	1/99
London BFI	British Film Institute	England	IMAX	1570	3D	1/99
Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	1/99
Dublin CA	Regal IMAX Theater Dublin	USA	IMAX	1570		1/99
Miami	Miami IMAX Theater	USA	IMAX	1570		1/18/99

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
FEOC	First Emperor of China	1989		NFBC
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		MSI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998	870	
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

American Museum of Natural History
79th Street and Central Park West
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Fax: 212-769-5233
http://www.amnh.org/

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Fax: 773-493-2951

Blue Mountain Film Associates, Inc.
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Saugerties, NY 12477 USA
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Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791

Bristol Marketing Group
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Denver Museum of Natural History
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Fax: 310-305-7563
Imax Corporation **IMAX**
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http://www.imax.com/

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Fax: +31-10-404-6646
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International Space Theater Consortium
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Large Format Cinema Association
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Fax: 209-951-8113
http://lfca.org

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Mindplay International
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Westmount, PQ H3Z 2M9 CANADA
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Fax: 514-484-5142

Minolta Planetarium Co., Ltd.
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Osaka, 564 JAPAN
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Fax: +81-6-386-2027

MSM Design, Inc.
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Tel: 208-772-7612
Fax: 208-772-2045

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Tampa, FL 33617-2099 USA
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http://www.tampatrib.com/mosi/home.htm

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Chicago, IL 60637-2093 USA
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Fax: 773-684-5678
http://www.msichicago.org/

National Film Board of Canada **NFBC**
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National Museum of Natural History
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http://www.nwave.com

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http://www.osc.on.ca/

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http://www.smm.org/

Science Museum of Virginia
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Richmond, VA 23220 USA
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Fax: 804-367-9348
http://www.smv.mus.va.us/

Science World British Columbia
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Vancouver, BC V6A 3Z7 CANADA
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Fax: 604-682-2923
http://www.scienceworld.bc.ca

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Cinemark USA, Inc. will be hiring the following positions for three IMAX theaters (Dallas, TX; Rochester, NY; Tulsa, OK) due to open late in 1998 or early 1999: Theater Manager, Group Sales Manager, Chief Projectionist. The positions will be filled 3-4 months prior to opening. Please send resumes to Terrell Falk, Vice President, Large Format Theatres, Cinemark USA, Inc., 7502 Greenville Avenue, Suite 800, Dallas, Texas 75231-3891.

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SHORTS

Euromax elects new president, VP

Alison Roden, of the **National Museum of Photography, Film, and Television**, Bradford, England, has been elected president of Euromax, the European association of 15/70 theaters. **Berend Reijnhoudt**, representing the **IMAX Waterstad Theater** in Rotterdam, the Netherlands, has been elected Vice President, Theaters.

Roden and Reijnhoudt succeed **Christine Lemoine** and **Almuth Itzen** respectively, whose terms of office expired in June. The third member of the Euromax executive committee is **Mats Erixon** of Stockholm's **Match/Mexfilm AB**, who serves as Vice President, Production.

Founded in 1989, Euromax has 35 members, 23 of which are operating or developing theaters.

Mindplay proposes Budapest IMAX

Montreal-based **Mindplay International** is seeking international investors for an entertainment, educational, and cultural center in downtown Budapest, Hungary, that would include an IMAX theater, the first in Eastern Europe. **Andrew Princz**, director of international partnerships, has said, "We want to create a facility that is between a world-class science or cultural center and an entertainment center."

Princz and project director **Alexander Low** hope to begin construction next year for a 2001 opening. Low's father, noted film director **Colin Low**, is Mindplay's director of project design.

Mindplay has been talking to two potential investors – both Montreal technology companies – about the US$12 million project, which has been in development for two years. Low and Princz also hope for financial support from **Imax Corporation** and the Canadian government.

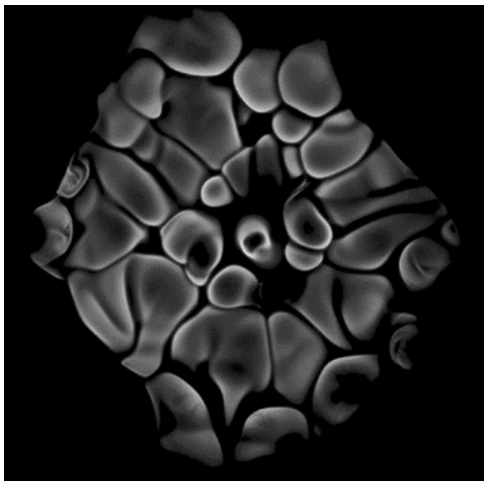
Xenotech 2D to 3D: $100K/min

Xenotech, Inc., the Australian company that has developed a process to convert LF footage from 2D to 3D (see *MaxImage!* February and June 1998), announced last month that the process has been priced at US$100,000 per minute. This figure covers scanning of the original material to digital, 3D conversion processing, output film recording, and all lab and service fees, including test screenings. The process will be provided by **Imagica USA** in Los Angeles, through an exclusive arrangement with Xenotech.

Big Shorts Down Under

The **Splinter Group**, a loose-knit group of filmmakers dedicated to using LF for creative expression and experimentation, has organized the second Big Shorts film festival.

Big Shorts Down Under will be held on the evening of Wednesday, September 9th, the day before the ISTC conference begins, at the Panasonic IMAX Theatre in Sydney. The festival will again be sponsored by Kodak. Details will be available at ISTC registration, conference listed hotels, and the *MaxImage!* web site.



Don McBain's experimental short film, Fire*, will be screened at the Big Shorts festival in Sydney.*

Richmond closing for renovations

The **Ethyl Universe Planetarium and Space Theater** at the **Science Museum of Virginia** in Richmond will close for six months starting in September to receive a major overhaul. The OMNIMAX® theater will receive new carpeting, seats, and a new skin for its dome, the first time any of these has been replaced since the facility opened 15 years ago. New aisle lighting is also planned.

According to theater manager **Eric Melenbrink**, the new Hussey seats will have cupholder arm rests, to support the concessions the theater has offered "very successfully" for more than a year. With the addition of wheelchair seating, the seat count will drop from 281 to 260.

Museum staff are examining funding options that would permit them to replace the theater loudspeakers while the dome is down, and the rest of the sound system in later stages.

Hard choices for MAC awards

Mary Jane Dodge, Director of IMAX programs for **Sony Theaters**, and Chairman of the Marketing Committee of the **International Space Theater Consortium**, tells *MaxImage!* that the 1998 MAC Awards for Marketing Achievement and Creativity have attracted 27 entries, twice last year's number. "We've had phenomenal response from theaters and distributors, and the quality is really great," Dodge says.

The winners in four categories will be announced at the ISTC's annual conference in Sydney, Australia, Sept. 10–14.

Tampa fetes millionth IMAX visitor

On June 18, Ron Howell of Aurora, IL, became the one millionth visitor to the IMAX Dome Theater at Tampa's **Museum of Science and Industry**. Howell, his wife, and 11-month-old son were showered with confetti, press attention, and gifts, including a trip to San Diego to visit the **Reuben H. Fleet Science Center**. MOSI's theater opened in 1995.

TVA makes 8/70 film for Six Flags

TVA, Int'l, has produced an 8/70 film that is projected onto a 100-foot (30-meter) screen of water in a new attraction at **Six Flags Great Adventure** in Jackson, NJ. The show, which includes fireworks, live performers, and special effects, is based on Warner Bros.' animated film *Quest for Camelot* and was conceived as part of Warner's 75th anniversary.

Based in Studio City, CA, TVA has produced film-based attractions for Universal Studios, Disney, **Iwerks Entertainment**, and **Sony**.